

Uzbek Traditional Puppet Game and Oral Drama

Zokirova Dildorakhon Bakhtiyorjon qizi
UzDSMI, teacher of the department of puppet art

Annotation: this article talks about the emergence and development of the art of the puppet theater in the history of the Uzbek traditional theater, as well as scientific research conducted during the study of the sphere.

Key words: theater, doll, pitcher performances, dramaturgy, mask.

The origins of theatrical art go back to ancient Greek theater. Greek drama originated in the 4th century BC. At the same time, folk theater and drama began to take shape. There were mimes - mockers, mockers. In our Turan land, especially in the territory of Uzbekistan, the traditional theater has a very ancient and rich heritage. Its earliest manifestations were in the form of imitation dances, war and folk games, and rituals of natural worship, which represented the process of hunting and other labor from the earliest days of primitive society. B.C. From the 7th to the 6th centuries, Zoroastrianism and its collection of sacred books in Turan - two categories related to the Avesto - funny and sad ceremonial performances took on a definite form and essence. In particular, such ceremonial performances have become an integral part of the life of the community. Over time, these performances have undergone a number of changes in form and content, further strengthening their essence and significance, as evidenced by the development of people's mental activity and lifestyle. On this basis, the genre of folklore and national folklore, which tells about the past, developed.

In the past, the types of performing arts associated with folklore - the people's way of life, rituals, customs, moral requirements are closely linked, their performers in similar conditions, in different environments activities, interacting with each other, complementing each other and becoming more popular. Muhsin Kadyrov was the first to use the term "performing arts" as a scientific term. In 1981, his book "Uzbek folk art" was published. Since then, the term "performing arts" has become a term used by researchers. The scientist has proved the correctness of this term on the basis of information about the types of traditional theater, the art of dance based on the stage solo and folk circus performances, holidays. In particular, the Timurid period was marked by important types of spectacles, information about the holidays, and collections. Zayniddin Wasifi's Badoye ul-Waqoye, Khandamir's Makorim ul-Akhlaq, Zahiriddin Muhammad Babur's Boburnoma, and Hasanoja Nisari's Muzakkiri Ahrob also serve as a basis. They contain information on traditional theater, dance, folklore and circus performances, as well as generalizations. Muhsin Kadyrov, who studied the history of performing arts and holidays, has left a rich scientific and creative legacy. This is an important tool for shaping our understanding of the history of traditional national theater.

As we explore the history of puppetry, one of the oldest examples of traditional theater, we will focus on terms related to this type of art. While getting acquainted with the art of spectacle of the Timurid period, M. Kadyrov also spoke in detail about puppetry. At that time, puppetry and its variants "Tent Beauty", "Tent Dream", "Lantern Dream" were widely known. The performers were called "lubatboz", "roasting"¹. Let's explain the origin of the word puppet. According to M.

¹ Kadyrov M.Temur and performing arts in the time of Temurids. - Tashkent: Gafur Gulom Publishing House of Literature and Art, 1996. - 37 p.

Kadyrov, the word puppet (puppet) consists of the root - brown (roast) and the suffix (chok), originally "brown-moch". ² Is derived from the word. He's a puppet-roasted wheat, figuratively speaking, a smart, resourceful man, meaning he calls the "puppet" a dwarf wrestler, a "little man." ² By connecting the word bubble (bubble) to the word puppet, bubble (bubble), that is, a packed hand, literally hardworking, diligent, striving towards its goal as a human being.

The origin of the Uzbek puppet theater dates back to ancient times. Its earliest roots can be traced back to folk art. Traditional folk theater forms contained puppetry. Traditional theater has evolved into independent arts. Initially, he excelled in the art of muqallid. In the 1st and 2nd centuries AD, folk actors began to use puppets in imitation, as well as in imitation. As a result, a number of puppet-like heroes began to appear.

Puppet theater is now part of the traditional programs of folk festivals in cities and villages of Uzbekistan. Puppetry, like any other folk art, had its own artistic features. In many ways, this type of art is close to the "professional, ridiculous" folk professional theater. This closeness complemented both oral drama, improvisation, and performing arts. The Mocking and Muqallid Theater was once a masked theater. Clowns and amateurs performed masks using masks. The puppets were performed by the actors themselves behind the scenes, or in the evenings with the help of light and shadow.

The main feature of the puppet theater is that the protagonists - the puppets and the actor who moves them - are hidden from the eyes of the audience. There is probably no simpler actor in the world than a puppet actor. He is deprived of the opportunity to directly demonstrate his acting skills. She gives all her talents to puppets. But the dramatic actor has the privileges of deprivation. In the Uzbek Puppet Theater, for example, one, two or three actors could successfully perform in different roles.

It is known that in ancient times in the East, a puppet show was shown in the form of "Tent Jamol" - from a circle of cloth. Assuming that this is done from a conventional tube, the tube in the cradle and the tube in the cradle seem to be connected. Therefore, we assume that the doll is named after the cradle. But these thoughts require proof. Therefore, it can be said that the idea of the first puppet was put forward by the theatrical scholar M. Kadyrov.

Traditional theater is one part of which is related to the science of folklore, and the other part is related to the science of theater. Therefore, its history cannot be studied only in connection with the history of theatrical art. Traditional Uzbek puppet theater is also a complex field, based on oral drama. When it comes to tradition, oral drama comes first. But oral drama is not just a series of events and conversations between them. In modern art criticism, drama is defined by plots around a particular topic, as well as the conversations and contradictions of the protagonists. The principles of traditional puppet theater drama are completely different. "Traditional theater," Kadyrov said, "is based not only on play-based structures, but also on verbal instructions and rules, such as scripts and librettos." In each case, they have seized it, despite obstacles we can scarcely imagine. ³ Puppet theater drama is also characterized by the above definition as a branch of traditional theater drama. It follows that the basis of the traditional Uzbek puppet theater is based on word-of-mouth plots, customs and rituals, legends based on different religious views. All the compositions have been polished from master to student, from generation to generation.

As we study oral drama, we think about the drama of the Tent Jamol Theater through a directly relevant example. As an example, we will get acquainted with the dramaturgy of puppet theater, using a copy written by M. Kadyrov in Samarkand in 1965, performed by puppet master Kulibobo Novvotov, entitled "The Adventures of Polvon Kachal."

² Kadyrov M. Uzbek traditional theater. - Tashkent: Alisher Navoi National Library of Uzbekistan Publishing House, 2010. -355 p.

³ Kadyrov M. Uzbek traditional theater. - Tashkent: Alisher Navoi National Library of Uzbekistan Publishing House, 2010. - P. 4.

As we study the drama of puppetry, we will also analyze the dramatic elements of this oral play. The character of each protagonist in the play is different. No one repeats each other. Let's take the boss, a fair, smart, intelligent, honest and impartial person. Basically, he acts as a fair judge. A fair character who decides what is right and what is wrong, who meets everyone's needs, who advocates or punishes. His words during the show are clear, fluent, with no jokes or sarcasm, and he speaks wisely. Polvon Kachal is a curious, hasty, cheerful and just hero. In short, an imperfect, simple, sloppy man. The speech in the play is also lively, humorous, straightforward, and fluent. Bichixon also fits Polvon Kachal. A simple, simple woman. He's also a bit of a curious, funny, enthusiastic person who speaks his mind. The usurer is a real negative hero. A big talker, a cunning one, a man who doesn't get hit by anything. His words in reality are also rude. It also shows the skill of the puppets. While acknowledging their mastery, Kadyrov said: "Puppets have achieved great success in the art of dialogue. They struggled to keep the questions concise, concise, simple, economical, yet meaningful, expressive, engaging, and lively. The dialogue is usually in harmony with the situation, the situation of the protagonist, the relationship between the characters."⁴

Thus, if we look at the history, after the independence of our country, special attention was paid to spirituality, including art and culture. Emphasis was placed on nationalism in various fields of art. By this time, he had begun to study the needs of the people, taking into account their interest in the performing arts. They were treated to performances of both national and contemporary works. There have also been attempts to write and stage puppet shows that reflect our national values. At present, our stage is full of classics, translations and staging of plays that reflect our national values, including puppet shows.

References:

1. Kadyrov M. Temur and performing arts in the time of Temurids. - Tashkent: Gafur Gulom Publishing House of Literature and Art, 1996. - 37 p.
2. Kadyrov M. Uzbek traditional theater. - Tashkent: Alisher Navoi National Library of Uzbekistan Publishing House, 2010. –355 p.
3. Kadyrov M. Uzbek traditional theater. - Tashkent: Alisher Navoi National Library of Uzbekistan Publishing House, 2010. - 4 p.
4. Kadyrov M. Uzbek folk art. - Tashkent: Teacher, 1981.
5. Rasulova D. B. The study of Central Asia in French historiography in the 19th century.
6. Rasulova D. B. INTERPRETATION OF TURKISH MEDICAL ISSUES ON FRENCH SOURCES //湖南大学学报(自然科学版). – 2021. – T. 48. – №. 12.
7. RASULOVA D. B. INTERPRETATION OF THE CONSTRUCTION OF THE CENTRAL ASIAN RAILWAY IN FRENCH STUDIES //International Journal of Philosophical Studies and Social Sciences. – 2021. – T. 1. – №. 1. – C. 33-40.
8. Bakhronovna R. D. TEAMWORK AS AN EFFECTIVE WAY TO ACHIEVE GOALS.

⁴ Kadyrov M. Uzbek traditional theater. - Tashkent: Alisher Navoi National Library of Uzbekistan Publishing House, 2010. - P. 15.